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turning to town. The men she has discovered are Goths and Vandals, and the women mere dowdies; for though she sings, talks sentiment, reads novels, ogles, languishes, and leers, she is yet an unmarried lady of thirty. Rumour, whose thousand tongues we all know must be busy, assigns as one particular reason for her wishing now to visit the capital, the approaching nuptials of Rosa Woodville (a neighbouring gentleman's daughter,) to the man whom she kept so long in leading-strings. This young lady's father lived near Moreland-park, and the families were often together: Rosa possesses a strong, and well cultivated mind, an expressive countenance, and manners the most amiable. Her education has been such as to fit her for domestic happiness; and her conduct as a daughter promises every thing that a husband could wish in a wife. Her fortune, to be sure, is far from being so large as that of Miss Moreland, but the qualities of her heart are a sufficient compensation, and worthless and depraved must that man be, who would obtain the affections of Rosa Woodville, and think of fortune.

Naturally good-humoured and gay, she notwithstanding possesses the most tender sensibility, and while she has a "tear for pity," she has also a "hand open as day to melting charity." Absorbed in vanity, Miss Moreland runs the giddy round of folly, without thinking how many of the human race around her are daily sinking into the cheeriest gloom of penury. She speaks the language of feeling, but it is that kind of feeling which the perusal of novels inspires, it plays round the head, but never warms the heart; it prompts to avoid the sight of misery, but never to relieve it. Affectation has completely destroyed the native feelings of her soul, and has reduced her to ridicule and contempt. Miss Woodville has the daily satisfaction of knowing that the prayers of the widow and the fatherless hourly ascend to Heaven for her happiness; while her sweet and engaging deportment, her kindness and affability to all, make her the pride of her family, the delight of her friends, and an ornament to society. "Happy is the man who shall call her his wife, happy the child who shall call her mother."

BIOGRAPHICAL SKETCHES OF DISTINGUISHED PERSONS.

MEMOIR OF MARIA ANGELICA KAUFFMAN, WITH A NOTICE OF HER WORKS.

FROM the numerous examples adduced of females who have excelled in the various departments of literature and science, an attempt has been made to prove to the readers of the *Belfast Magazine* that on education depends the future character of the individual, and that intellectual qualifications are not

the peculiar gifts of an all-wise Creator to any sex. Instances have frequently occurred of females having successfully pursued the most difficult paths of literature, without detracting in the smallest degree from their usefulness in the common concerns of life. Nor have instances been wanting to prove their proficiency in the arts and sciences. One of the best publications for chemical students was written by a lady, Mrs. Bryan, who was pre-

viously known to the public by her astronomical writings; and to enforce more fully the doctrine that it is possible for a female to excel in any pursuit to which she directs her attention, a biographical sketch of a female artist is now presented to the reader.

Maria Angelica Kauffman was born in Coire, the capital of the Grisons, on the 30th October, 1740. She was the only daughter of John Joseph Kauffman, of Swarthemberg, and of Cleophe Lucin, of the same place. Her father was a painter of some consideration, and her mother a woman highly respectable for her domestic virtues.

In her very infancy Angelica evinced a strong disposition for the arts of design; for nothing gave her so much delight as examining and copying prints. Her inclination did not escape the observation of her father; her infant genius was accordingly fostered by him, with instruction in some principles of the art; and so rapid was her proficiency, that, when only between eight and nine years of age, she already began to paint, first in crayons and then in oil. In these pursuits she laboured under an insurmountable difficulty, as, by the decorums of her sex she was prevented from resorting to academies. But this circumstance by no means discouraged her. By drawing after the most correct models, and by the assiduous study of the works of the best artists, she compensated the unavoidable deficiency of academic instruction. And this, perhaps, ultimately proved an advantage to her; since, free from the danger of taking a bias to any peculiar method, she became more adapted to form an exclusive and original character in painting.

Her progress in the subsequent years was astonishing, and stands

perhaps, unrivalled in the annals of the art. Between the tenth and eleventh year of her age, she was already skilled in taking portraits; for it is an authentic and indisputable fact, that in 1751, having accompanied her father to Como, she drew, in crayons, a portrait of Monseigneur Nevroni, bishop of that city, which attracted the admiration of the prelate and of the inhabitants.

In order, however, to give a full development to her rising talents, in 1754 (the 14th of her age) she was conducted by her father to Milan, where the gallery of pictures in that metropolis opened to her an ample field of observation and improvement. But whilst she was so assiduous in studying the productions of former masters, she did not neglect to exhibit new proofs of her own talents; and at this period she executed portraits of persons of the highest distinction. The death of her mother, however, obliged her to accompany her father to Swarthemberg, his native place, where he was called to settle some family concerns; and as, during his stay in that place, he had a commission to paint some pictures for his own parish church, that time was not entirely lost to his daughter, for the twelve apostles, in separate compartments, were executed by her.

Having settled all family concerns, and being now free from any occasional engagements, Angelica, in 1758, accompanied by her father, returned to Italy, with the purpose of studying and practising her art on a much larger scale. But in her way to that country she found employment in her profession; for, while passing through Constance, Monfort, and other places of note, she was engaged to take the portraits of cardinal Cassmir de Roch, bishop of Constance, of the count of Mon-

fort, &c. She did not stop long in Milan; for she intended to study, as she actually did, in Reggio, Parma, and Placentia, all the works of Guido, Guercino, and other great masters of the Lombard school. She remained nearly a year in Florence, for a similar purpose of study; and at length, towards the close of 1739, she went to Rome, which capital was to give a full scope to her powers.

There, in fact, the public life of Angelica Kauffman may be said to have commenced. It may be considered in a three-fold point of view: in respect to her farther professional studies; to her original works; and to other pursuits, which, although not immediately connected with her profession, served to complete her education and enlarge her mind. She made copies of the most celebrated paintings, and draughts and *schizzi*s of the most valuable remains of ancient sculpture; she also executed several new portraits, and copied some paintings upon commission; and finally, she employed all her leisure hours in reading the most eminent poets and historians; by which means she acquired a knowledge of mythology, and of the history and manners of ancient Greece and Rome. She became complete mistress of four languages—the Italian, the French, the English, and the German; and she cultivated music, both by singing and by playing on the harpsichord, in both which branches she highly excelled. She availed herself of the circumstance of her residence in Rome to visit Naples, in order to study and copy some of the most excellent paintings in the royal gallery, formerly belonging to the illustrious house of Farnese.

Angelica had now passed about five years in Rome, and had there acquired a great number of admirers,

both natives and foreigners; among others, she had become acquainted with several of the English nobility and gentry, and by them had been urged to visit England. She seems, however, not yet to have resolved to undertake this journey; for in 1764, she removed from Rome to Venice, in which place she remained a full twelvemonth, studying the works of Titian, Paul Veronese, Tintoretto, and other artists of the Venetian school; and it is uncertain whether she would soon have carried into execution her intention of visiting England, if, in Venice, she had not become acquainted with Lady Wentworth, wife of the ambassador, Mr. Morris, who was about to return to her native country. In the company, therefore, of that respectable lady, she came to England in 1765.

At her arrival in London she had numerous commissions from those who had known her in Italy, and from their friends; and it was not long before her royal highness the Princess of Wales, mother to George III. informed of the abilities of the artist, engaged her in the service of the royal family.

The residence of Angelica Kauffman in England, constituted a remarkable era in the annals of the fine arts, in a more general and extensive view. There, for the first time, she fully developed her talents for historical painting; and there she displayed in her works of this description those excellencies for which for ever after she was so justly celebrated—originality in composition, elegance in invention, and taste in colouring. She also indirectly gave a new and powerful impulse to another of the sister arts; for all the most eminent engravers in England soon made it a point to immortalize by their prints as many of her works as

could be procured for the purpose. In return, she herself was indebted to those artists for the principal part of her fame; as, by the extensive circulation of the prints, they rendered her more and more celebrated throughout the civilized world.

We shall not now mention any of the numberless portraits which she executed during her residence in England and on her journey to Ireland; such objects can find no place in this short notice; and even in a more detailed account they might be thrown into the back ground. But it is necessary to say that at the period to which we allude, she received from the most celebrated academies in Europe those marks of honour to which by her singular merit she was so justly entitled. She was nominated a member of the academy of St. Luke in Rome, of the Clementine academy in Bologna, of those of Venice and Florence, and of the Royal Academy of London.

Angelica Kauffman was now in the 40th year of her age; and her father, who had been her inseparable companion in all her travels, was in the decline of life: in order, therefore, to avoid those inconveniencies and dangers to which a woman is exposed who has no protector, towards the close of 1780 she married Signor Anthony Zucchi, a Venetian painter, who had long resided in London, and from a great number of works, was well known in England. At the same time, her aged father wishing to see his native country and his friends again, she was prevailed upon to leave England, which, after a residence of sixteen years, she did, in the summer of 1781. With her father and her husband she went first to Germany, and thence, after visiting their relations, to Italy. They had scarce-

ly reached Venice when Mr. Kauffman died.

In all probability Angelica Kauffman (she did not choose to change her maiden name) was satisfied with the honors which she had hitherto received; and perhaps had no idea that any additional tokens of the kind could be conferred upon her. If this was the case, she must have been much surprised when, being in Venice in the winter of 1782, a tribute was paid to her talents, which, from the times of Leo X. and Charles V. had been unknown in the history of the polite arts. She was personally visited by the late Emperor Paul of Russia and his Empress, who under the name of Count and Countess du Nord, were then making the tour of Italy. They found her painting the death of Lionardo da Vinci, in the arms of Francis I. king of France; and they desired her to finish it for themselves, and to deliver it, as soon as finished, to their minister.

Mrs. Kauffman, already independent, and mistress of her own time, had resolved to fix her residence in that city of Italy which was the most illustrious seat of the arts, and she went to Rome. Wishing, however, to see Naples again, she made an excursion to that metropolis in 1783. She was presented at court, and received from her Sicilian Majesty the commission for painting, on a large scale, the numerous royal family of the two Sicilies. On her return to Rome she executed that great composition of portraits; and this circumstance, in the winter of 1784, procured to her an honour equal to that which she had enjoyed at Venice two years before. She was visited by the Emperor Joseph II. then travelling through Italy; and as a mark of respect and esteem from his Imperial Majesty, she was

requested to paint for the cabinet of Vienna two pictures, with the full choice on her part both of the subjects and the size.

In the spring of that year she was, however, obliged to go to Naples again, for the purpose of presenting to the Queen the picture of the royal family. She was engaged by her Majesty to remain for some time at Naples with the character of honorary court painter, and of drawing-mistress to the two eldest princesses. She was allotted a carriage from court, and an apartment in the magnificent house of the late prince of Francaville; and her stay was till the month of October.

On her return to Rome, she applied to the two pictures which had been requested of her by the emperor Joseph. As the subject of one of those performances, she selected *Æneas* doing the honours of the funeral of young *Pallas* after the battle against the *Tyrrhenians*; and as that of the other, *Arminius*, when, having defeated the Romans, with the death of *Quintilius Varus*, returning to his forest loaded with Roman trophies, he is met by his wife and other young women, strewing flowers in his path, and presenting him with laurel crowns. The two pictures, by the means of Cardinal *Herzan*, imperial plenipotentiary in Rome, were sent to the Emperor, who in return wrote to the cardinal a letter, expressing the highest degree of satisfaction and acknowledgement. "As a token" said he, "of my gratitude, I join to this letter a snuff-box and a medal, which your eminence will have the goodness to present in my name to *Angelica*. I desire you likewise to inform her that the two works are already placed in the imperial gallery; for I wish that as well as myself, all my subjects may admire her superior talents."

These two great historical paint-

ings occupied *Angelica* during the whole year 1785, and more than one half of the next, but not exclusively; for in that interval she executed the commission of the late empress *Catharine* of Russia, for a large picture representing *Servius Tullius*, sixth king of the Romans, when, in his childhood, falling asleep in the apartments of the elder *Tarquin*, a bright flame was seen on his head, and queen *Tanaquil* and her maids of honor wishing to extinguish it, were prevented by *Tarquin*, who regarded that phenomenon as a harmless presage of his future greatness. In that interval, also, and in the course of 1787, she finished a picture for king *Stanislaus* of Poland, the subject of which was, *Virgil* reading to *Augustus* and *Octavia* the sixth book of the *Æneid*, and the empress fainting at the recital of the passage in which the name of young *Marcellus* is introduced.

We shall take no notice of some other equal or inferior works which this artist executed from 1788 to 1790; for they do not materially add to her merit and fame. Her great historical painting must however be mentioned, which, towards the close of 1790, in consequence of a commission from *Pius VI.* she made for the celebrated sanctuary of our lady at *Loretto*. The subject was the blessed virgin, in her childhood, pouring from a little vessel some water on a young lily, and her face turned towards heaven, contemplating a ray of light descending on her head; whilst her parents, *Joachim* and *Anne*, surprised at the phenomenon, seem to offer their pious thanks to God. *Pius VI.* was so satisfied with this performance, that, in 1792, he issued orders that it should be executed, as it actually was, in mosaic, for the church of *Loretto*.

Two other performances may al-

so be mentioned in the present notice. These are the portraits, as large as life, of two illustrious families. The one represents the widow princess of Holstein-Bech, with her son, the prince Frederic Charles, and her daughter, having at her side the Russian Count Zolsty, together with other figures, introduced for the purpose of *historizing* the composition. The other exhibits the family of Zamoisky in Poland; in a family garden, the father, sitting, holds with his hand a young daughter, standing by his side. On the other side are two young sons, seeming to listen to him whilst he points to them with his finger a bust in marble of one of their ancestors who had deserved well of his country, for their imitation. These two elegant pictures were soon after engraved by the celebrated Morghen.

In 1795, Mrs. Kauffman's husband died, and she was much affected with the loss of a respectable man, who had been her faithful companion during twenty four years. She herself was now fifty five years old; but notwithstanding her age, she was far from being inactive. She painted a number of pieces by commission, especially for travellers, and chiefly for the English.

This last circumstance was a pretext for the revolutionary robbers of France to deprive her of that safeguard of respect which is granted to all benefactors of mankind. At the entrance of the French into Rome in 1798, the works then in her hands were seized as English property. "Not even the studies of the artists" said she in a letter to a friend of hers in London, "are excepted. The above mentioned pictures were amongst the few I had in my possession; and as a certain gentleman known to Lady ——— was engaged in managing this affair, and paid some money (this is the

grand *arcanum*) though not a great sum, to rescue them, I find he makes some difficulty in letting them be forwarded without a reimbursement."

By the invasion of the French she likewise lost that part of her fortune which she had placed in the bank of Rome; and to this point also she shall speak for herself. "I have (said she, in another letter of the 12th of October, 1799,) suffered nothing in regard to my person. But there was no want of other distresses of all kinds; and the prospect was gloomy beyond expression. The losses I have sustained are considerable; and at a time of life when I flattered myself that I should enjoy a little comfort and ease. However, a resigned mind is able to endure the distresses of this world. Perhaps, in time, affairs will be settled again in regard to the public funds; but this whole state has been plundered of all that is valuable in every branch."

In 1796, she finished a large and beautiful picture representing Jesus Christ in that peculiarly interesting scene, where he says, "Suffer the little children to come unto me." The surrounding disciples, the mothers pressing forward with their infants, and the children receiving the blessing, were, as might have been expected, uncommonly beautiful; but in the countenance of Christ, Angelica transcended her usual excellence, blending in it a combination of majesty and meekness, which must have been extremely difficult to represent. Majesty or dignity alone was comparatively easy to a mind like hers, accustomed to sublime ideas; meekness and humility still more so: but to unite these two characters with propriety, required all the efforts of her genius.

At the request of an English gen-

tleman, Angelica, in 1797, and 1798, painted several historical pictures, of which the most remarkable are accounted the *Discovery of Achilles* at the court of *Lycomedes*, and the portrait of the artist herself between *Painting and Music*. She also executed the picture of *Religion*, which was the largest and most complicated of her productions. The idea of the painting was taken from a description of *Religion* and her train in a sermon preached by Dr. Horne, late Bishop of *Norwich*. The words of the prelate will evince the design of the picture. "Behold this delightful family, graced by one in whose countenance majesty and meekness sit enthroned together. We acknowledge at once fair *Religion*, with her lovely train; *Faith*, ever musing on holy books; *Hope*, resting on her sure anchor, and looking forwards to celestial joys; *Charity*, blessed with her several infants, thinking no ill of any one, and doing good to every one; *Repentance* with gleams of comfort brightening a face of sorrow, like the sun, shining through a watery cloud; *Devotion*, with her eyes fixed on *Heaven*; *Patience*, smiling at *Affliction*; *Peace* encircled by an olive wreath, and nursing her gentle dove; and *Joy*, with an anthem-book, singing an *Hallelujah*." These historical paintings were sent to England during the short interval of peace in 1802.

The account of this extraordinary woman cannot be closed without giving some hints concerning the rank which she occupies among painters—at least among those of her own sex. In the golden age of arts in Italy, and in the subsequent century also, seven female painters flourished; *Lavinia Fontana*, *Artemisia Gentileschi*, *Chiara Varotari*, *Giovanna Carzoni*, *Maria Tintoretto*,

(the daughter of the great painter of this name) *Sophonisba Anguisciola*, and *Elizabeth Sirani*. None of these ever rose to the highest degree of merit; none, at least, were able to enter into competition with their contemporary great painters of the other sex; none of them, consequently, can rival the merit of *Angelica Kauffman*. In the last century, *Rosalba Carriera* (better known only by her christian name, *Rosalba*) was justly considered as a female painter until then unknown in the history of the art, and capable of coming into competition with any painter of the other sex. In the line of crayons and of miniature she had only a few rivals; in the clearness and liveliness of her colours she was admirable. As far, therefore, as a generic comparison can be made, this is the only female painter who can balance the merit and fame of the subject of this memoir. But supposing the question should never be decided, *Angelica* may be satisfied with her share of glory, if one person only of her sex be allowed to come into competition with her, in the whole history of the art of painting among the moderns.

Maria Angelica Kauffman died at Rome on the 5th of November, 1807, aged 67 years and 6 days. She was of a middle size, and well proportioned, with round face, bright eyes, and expressive countenance. In her youth she had been uncommonly handsome, and even in her advanced age she preserved a cheerful and prepossessing look. She was of an excellent moral character; was always domestic and retired, and in her leisure hours only indulged in the society of her relations and friends.

She had no issue by her husband, Mr. Zucchi; and leaving behind her a considerable fortune, she disposed of a part of it in favour of

a pious foundation in Coire, and of another part in favour of her collateral relations. During the three weeks of the illness which preceded her decease, she received the sacraments according to the ritual of the Roman Catholic church. After death, such honours were paid to her remains as to add, if possible, to her fame, and to reflect great credit on

the inhabitants of Rome. She was buried with solemn pomp in her parish church of St. Andrew *del Fratte*. The funeral ceremony was chiefly directed by the excellent sculptor the chevalier Canova, and was attended by all the academicians of St. Luke, and all the literary corporations.

DETACHED ANECDOTES AND OBSERVATIONS.

AN ANTIQUARIAN'S PRAYER.

IN a note to the last edition of "Aubrey's Letters written by eminent persons," &c. we have the following prayer of the famous antiquarian Thomas Hearne, and which the editor remarks, "exemplifies Hearne's character as much, perhaps, as any anecdote that has descended to us." "Oh! most gracious and merciful Lord God, wonderful in thy providence; I return all possible thanks to thee for the care thou hast always taken of me. I continually meet with instances of this thy providence, and one act yesterday when I unexpectedly met with three old MSS. for which in a particular manner, I return my thanks, beseeching thee to continue the same protection to me, a poor helpless sinner, and that for Jesus Christ his sake." Some may smile at the simplicity of this antiquarian, others may be shocked at his impiety, and compare him with William Huntington,* who arro-

gantly styled himself Sinner Saved, and who pretended when he required a pair of new breeches that they were sent from Heaven to him. Yet surely if people will importune the Deity with prayers on trivial occasions, the antiquarian's prayer is infinitely superior to those "prayers which whet the sword" for the destruction of our fellow-beings, and which are ordered to be read on fast days. But these vindictive prayers although they may shew the malignity of those who compose, and of those who repeat them, never yet destroyed a single adversary. We execrate, not pity, the individual who can listen to such wicked blasphemy.

BEST MANNER OF TURNING PEACE TO ADVANTAGE.

Every well-wisher to the cause of Constitutional Liberty and Reform must feel persuaded, that a prodigious step has been made towards the attainment of those cardinal objects, not only by the recognition of our principles in quarters hitherto believed the most adverse, but principally by the destruction of the enormous influence which the crown derives from war, and the termination of that fatal alarm which

* A curious account of this man who succeeded in duping multitudes, will be found in a very interesting publication, "Esprilla's Letters from England," written by Southey and Duppa, before the former was a pensioned poet.